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O N E D O L L A R

Letters

Sir:

I applaud your efforts to sustain a publication about a group of musicians whose creativity has been bringing smiles to the faces of people for almost twenty years now -no small achievement. I also look to Bruce Johnston's return to the Beach Boys with much enthusiasm. The new L.A.(Light Album), with his production contributions displays with clarity a reassuring fact. After all the years of triumph and trauma, call them what you will, Beach Boys, Beach Men, these mothers can sing like no others. "Surfer Girl" has returned to share some "Good Timin'!"

Timothy Lilley
Akron

Sir:

Your publication is hitting on some key points in their current career. The New York City concerts seem to be some sort of milestone, although what kind and how significant are fuzzy now. You might want to mention that Sunflower has recently been repressed, and it looks like it will be in print indefinitely. Also the Pet Sounds LP (Reprise 2197) does remain in print, although finally without Carl and the Passions. All the Capitol albums are in print, as issued, in Japan, including Beach Boys Party, for those willing to dig a bit to order them. They are more expensive, but their superior pressing and exceptional packaging makes it worthwhile.

Peter Reum
Greeley, Co.

Add Some Music is published in March, June, September, and December. One dollar per issue, four dollars for four issues. Overseas, two dollars per issue, eight dollars for four issues. Address all correspondence to: Editor, Add Some Music, P.O. Box 10405, Elmwood, Connecticut 06110. Entire contents Copyright 1979 Donald Cunningham.

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Editorial

After hours of subjecting the songs of the Light Album to aural analysis the best general statement that comes to mind is that they are not good because they are not fun. That's saying a lot when it comes to the Beach Boys.

Carl and Dennis seem determined not to have fun. Bruce goes past the fun-point by overproducing "Here Comes The Night." Al and Mike try, but are not the most talented fun sleuths. Brian is absent. Even his "Shortnin' Bread," the best shot at having fun, seems to fall short simply because it got into the others' hands.

Brian can not be blamed for having withdrawn from this project. The Beach Boys Love You, essentially a personal and beautiful Brian Wilson solo album like Pet Sounds and Wild Honey, didn't sell. The same fate befell MIU, an album with much to offer, which gets better and better as the months go by. Warners wouldn't even press another personal project, Adult Child, originally planned in place of MIU.

So what should be done? Unless the Light Album takes off for some reason CBS may be forced to consider Brian Wilson projects, rather than these eclectic attempts at Beach Boy democracy which hark back to the bleak Carl And The Passions/Holland days. The trick is to get Brian to be commercial once in a while, at least if selling records is so important. Throw a few hooks to the consumers. There's no crime in that.

CBS might increase their stock by releasing a set of 3 albums. Give the set a 'rare tracks' kind of title and include Landlocked, the album which should have been released instead of Surf's Up, Smile, of course, and Adult Child. That might be perceived as a commitment to artistry and would make some very interesting waves.

Music Update

In Los Angeles Mayor Bradley officially proclaimed June 4 Beach Boy Day as the city experienced Beach Boy autograph signing sessions, a Dennis Wilson beauty contest, and the kick off a seven day series of concerts at the Universal Amphitheater. The Beach Boys had recently finished a tour of the Midwest and East which included concerts, interviews and appearances.

"Good Timin'" is doing much better than "Here Comes The Night," especially in the West. Right now it is #13 at KFI in California. Recent chart actions follow:

Here Comes The Night (single)	83-73-63-55-49-44-44-96
Good Timin' (single)	76-66-56-51-48-41-
	(still has a bullet)

L.A. (Light Album)

130-120-111-108-104-100-
135-134-129-

In addition, the disco 12" single spent two months in the lower half of the national disco chart, peaking at 48.

Celebration is the title of the new album by Mike's band Celebration. A single from the album has been released, "Starbaby," without making the charts. Word has it that Mike has completed a solo album in addition.

Easily the best book about the Beach Boys so far has been written by Byron Preiss, and is now available. (Ballantine Books 27398) It includes artistic interpretations of songs, some Smile lyrics, and a good discography. A review will be given in the next issue.

Mike, Al and Carl were featured on the morning Today Show March 19. In speaking with Jane Pauley the joy that is inherent in Brian's songs was mentioned as a reason for the durability of the Beach Boys. Mike added that "Surfer Girl" was written about Brian's old girlfriend Judy, while Brian was on his way to the orthodontist.

All but Dennis appeared on the Easter Seals telethon on March 24. "Good Timin'," "Good Vibrations," and "Surfin' U.S.A." were performed.

In Los Angeles CBS has covered a huge billboard alongside Hollywood Boulevard with the eye-catching artwork from the Light Album.



All six Beach Boys showed up to host the Midnight Special television show April 27. They did six songs, including a lip-synched version of "Here Comes The Night." "Good Timin'" had been rehearsed, but didn't make it onto the show. Between songs they would gather at a microphone while one Beach Boy would introduce the next group. The highlight of the night was a version of "Rock and Roll Music" which included Roger McGuinn on guitar and Wolfman Jack on vocals along with the group.

Brian has supposedly spent some time in the studio of late recording blues material. One person reported there is a version of "My Diane" in the can that is incredible. The speculation is that Brian will play a larger role in the next CBS album (he could hardly play a smaller role).

By now, a set of 26 Beach Boy singles from the Capitol days should have been released in England. In addition, the World Record Club is planning to release a 6-album set of Beach Boy songs. See rare tracks.

Time Barrier Express has published an issue which contains an interview with Carl and Bruce, done in March, and the most complete American Beach Boy discography so far, by Peter Reum.

Review

Celebration
Pacific Arts-PAC7122

This first complete album by Celebration (Mike Love, Charles Lloyd, Ron Altbach, Dave Robinson, Paul Fauerso) has already been cut out. It was never easy to get ahold of from the start, but is worth the search. Simply put, the band lives up to its name. Some of Mike's best solo songwriting thus far is here including "Starbaby," and "I Don't Wanna Know." "She's Just Out To Get You" is both the best song Mike has done, and the album standout. This is a chance to get used to Dave Robinson's fine voice since he is lead vocalist on most cuts, and they are very listenable to say the least. "How's About A Little Bit" is an enjoyable rock-chant written by Brian, Diane, Mike and Ron. It has a Fleetwood Mac sound and an "Almost Summer" structure based on the repetition of "how's about a little bit of your sweet love?" Leading off the album is a slowed version of "Gettin' Hungry," with a lead by Mike and a Jamaican rhythm in the refrain. The last cut is Beach Boy concert standout "Country Pie." The album cover, designed by Dean, is splashed with a photo collage including Celebration members, Brian and Carl, Jan and Dean, and USC cheerleaders. The album seems to be a positive step forward for Celebration, but is impeded by the anonymity of Mike Nesmith's Pacific Arts label.

Notes made while listening to L.A. (Light Album)

Good Timin' An harmonic assault/Carl's voice: calm and strong/harmonies reach out/How many voices?/"Surfer Girl" clues/Light triplet beat/Organ and bass/Final "Surfer Girl" falsetto on target with Carl's downward vocal saunter.

Lady Lynda Full orchestration/Low start is tough for Al's voice/Answer harmony is emotionally strong/Instrumental interlude sends me/Tambourine, strings/Low guitar riff to next verse/Beat slows for plot/"Darlin' you know" gets lost/Ending is inspired/harpsichord recapitulation is unnecessary.

Full Sail Bell is a Holland reprise/Watery organ/Strings/mediocre melody and chord progressions/No complaints about Carl's voice/The metaphor is vague/Harmonies sound like wind?/Can't hear the words in the middle.

Angel Come Home Melodically and rhythmically a great song, but arrangement and production are poorly conceived/Dennis should use a more up-front approach/A gravelly monotone/Funky answer harmony comes alive/Some tambourine/Vapid organ beat/Mamamamamaa.

Love Surrounds Me Lugubrious vocal/A Beach Boy song?/Holding tones/Lack of lyricism/Interesting beat changes/At one point sounds like "Be With Me"/Ethereal harmonic breaks like "Cool, Cool water" contrast with the harsh vocal/crickets of course.

Sumahama Strings/Pleasant beat/Mike's voice rings true/And starts on the off-beat/Bass beat is a kind of hook/Earnest refrain/Natural slide back to the main melody/Better lyricism/Mike in stride (compare "Everyone's In Love With You").

Here Comes The Night Typical disco sound/Beach Boy voices come on like heaven/Do do dit dit dit dit dit dit dit/Carl's vocal is tough/Good 'Ooh..."/Second verse is included on the album cut/Emotive horn solo/The vocal counterpoint is fun but slightly sterile, unlike B.W./Exciting ending.

Baby Blue Beautiful chords and very special timbre in Dennis' voice/Well balanced production/Piano pathos/Melisma on "blue"/Refrain recalls "Cuddle Up"/Falsetto rise complements downward melody/Sharp horn bursts with drum fade/Teary vocal backdrop/Is Brian in there?/This and "Good Timin'" are favorites.

Goin' South Minimal production/Stan Kenton feel/Brushes, Strings/Carl talking/Basic horn solo/Melody akin to Mike's "Sad, Sad Summer"/As someone else remarked, "What's the matter with Southern California?"

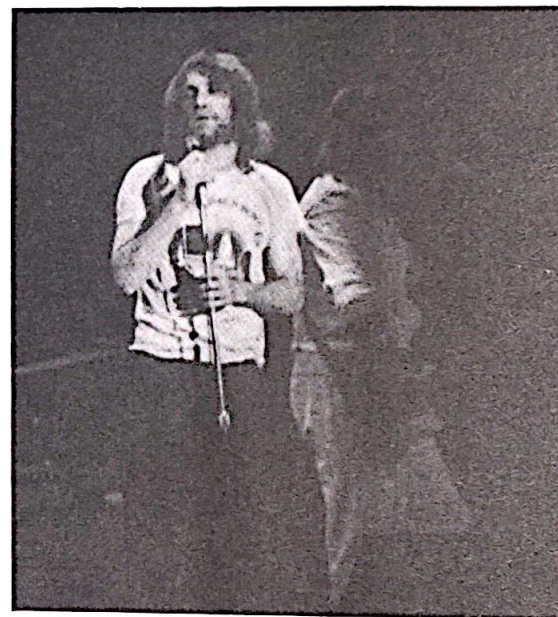
Shortnin' Bread Wild guitars/Big mix/Instruments are indistinguishable/Crazy and affectionate bass voice in the refrain/

Gritty Carl lead/Brian's humor here (lacking otherwise)/Almost great fun, but there must be better tracks in the can.

Concert Reviews

Radio City Music Hall, March 3, 1979. The lights go out on the modestly designed white stage set. Beach Boys walk on and begin to fiddle with their already-tuned instruments. Here and there you catch a "California Girls" chord. Suddenly the lights come up, and as everyone peers toward the stage to see whether Brian is there (he isn't), and what Mike is wearing (sportcoat, no tie), a cheer goes up in response to those opening chords which say as well as anything can - the Beach Boys are here. Mike jumps into his vocal, reinforcing the idea. Immediately you are struck by the new/old presence of Bruce Johnston. Nattily attired in white shirt, tie and jacket, he is up-front at the organ, looking like he means business. At times he looks up and beams as if to say, "it's good to be back," but he is a man of no little merit now.

The New York show was characterized by two important aspects. As the night progressed it became very apparent that the Beach Boys were rested, were ready, and were tight both vocally and instrumentally. In other words, everyone meant business. The second aspect, just as potent in influencing



both the show and the audience, was the sometimes theatrical, sometimes domineering behavior of Dennis Wilson. At times it became clear that Dennis can control the pace of the concert if he so desires.

There is a high likelihood that the New York shows may have been the only chance to hear the Beach Boys perform the disco "Here Comes The Night," since it appears to be difficult to do well, and hasn't exactly become a classic. They gave it their best, nevertheless. From the dissonant background harmonies, to Carl's lead, to the unique production, it worked. The live version had more going for it than the studio track.

New York

California Girls	-Mike
Darlin'	-Carl
Do It Again	-Mike
In MY Room	-Bruce
Caroline, No	-Carl
Good Timin'	-Dennis
God Only Knows	-Carl
Be True To Your School	-Mike
Catch A Wave	-Mike
It's OK	-Mike
Sloop John B	-Carl
Rock and Roll Music	-Mike
Intermission	
Lady Lynda	-Alan
Sumahama	-Mike
Surfer Girl	-Group
Heroes and Villains	-Alan
I Write The Songs	-Bruce
Here Comes The Night	-Carl
Help Me Rhonda	-Alan
Wouldn't It Be Nice?	-Alan
I Get Around	-Mike
Surfin' U.S.A.	-Mike

Encore

You Are So Beautiful	-Dennis
Good Vibrations	-Carl
Barbara Ann	-Group
Fun, Fun, Fun	-Mike

Springfield

California Girls	-Mike
Sloop John B	-Brian
Darlin'	-Carl
Shortnin' Bread	-Carl
Do It Again	-Mike
Little Deuce Coupe	-Mike
Roller Skating Child	-Mike
Peggy Sue	-Alan
In My Room	-Group
God Only Knows	-Carl
Good Timin'	-Carl
Be True To Your School	-Mike
It's OK	-Mike
Catch A Wave	-Mike
Lady Lynda	-Alan
Sumahama	-Mike
Surfer Girl	-Group
Angel Come Home	-Dennis
Heroes and Villains	-Alan
Help Me Rhonda	-Alan
Wouldn't It Be Nice?	-Mike
Rock and Roll Music	-Mike
I Get Around	-Mike
Surfin' U.S.A.	-Mike

Encore

You Are So Beautiful	-Dennis
Good Vibrations	-Carl
Barbara Ann	-Group
Fun, Fun, Fun	-Mike

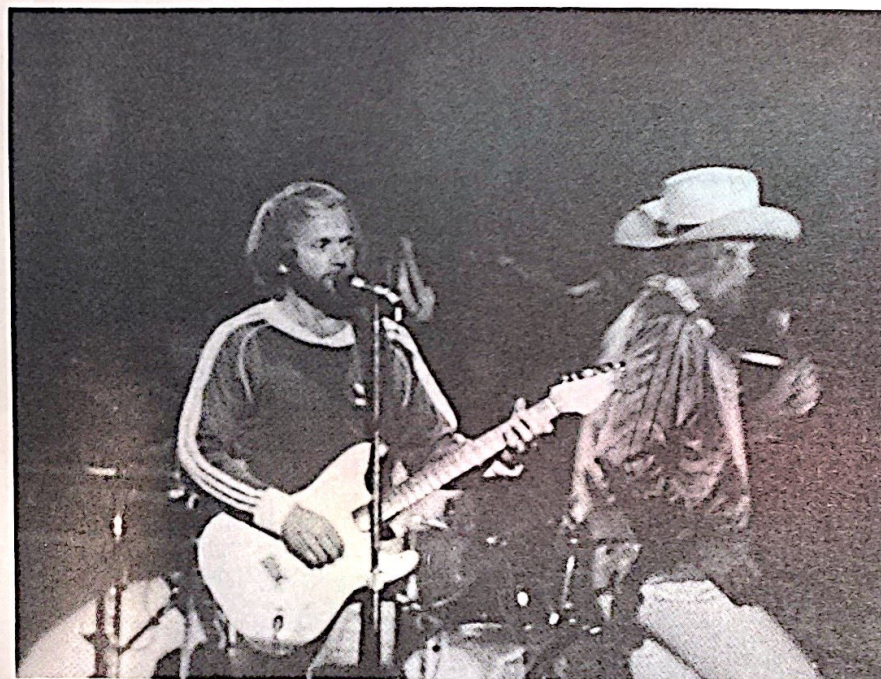
Springfield Civic Center, May 15, 1979. Now the Beach Boys are in the middle of one of the more important tours of their career. The wear and tear show only slightly, even with some engineering problems on this night. A missed chord here, a missed verse there, but noone's the worse for it. Certainly not the fans who respond with the usual exuberance. Brian is here and sits with bottles of Perrier Water on top of his piano. He rarely sings all evening, save for a rough

"Sloop John B" lead an unsuccessful ending to "Roller Skating Child," with everyone pointing toward him: "Ro-ler-ska-ting-child!"

A comparison of the repertoires shows them to be much the same. Surprises at the second concert were "Roller Skating Child," "Shortnin' Bread," and a thankful reinstatement of their excellent "Peggy Sue." These concerts differ very little from the concerts of last summer, with songs from the new album replacing Mike's "Almost Summer," "Cruisin'," and "Country Pie." One wonders about the significance of Al and Mike's exchange of the "Wouldn't It Be Nice" lead, and Dennis and Carl's exchange of the "Good Timin'" lead.

While we bemoan the lack of Brian's falsetto in concert it is comforting to hear so much falsetto from the others. That's Bruce up high at the end of "In My Room," Al at the end of "Be True To Your School," "Catch A Wave," and many others, and even Bob Figueroa in "Good Timin'."

As has always been the case, these shows displayed the tremendous power and excitement inherent in Brian's music, and a high degree of professionalism, especially in terms of timing, within the whole group (but especially Mike). But I am always saddened by the fact that it could be so much better if Brian were to wholeheartedly put his great soul into these shows.



Song Scrutiny

Don't Worry Baby

Capitol 5174, May 1964 (single)
Capitol 2027, March 1964 (album)

To some "Don't Worry Baby" is the ultimate Brian Wilson song. Even though it didn't make as large a creative statement as "Good Vibrations," isn't as universally singable as "Help Me Rhonda," and doesn't make the heart jump like the upbeat, 45 partner "I Get Around," nevertheless "Don't Worry Baby" sits in a niche which excludes those songs. This hallowed opus may just be the perfect slice of Brian at the peak of his ability to communicate with 2½ minutes of sound a whole teenage pocketful of behavioral truisms, and with an honesty that stings. After this tale of a young lover's insecurity he would write as-great songs, but he probably never surpassed it in terms of an understanding of and an accessibility to the romantic nerve in the teenage soul. If Steve and Laurie were slow dancing with tears naturally in their eyes at a 1964 American Graffiti hop, the song would be "Don't Worry Baby."

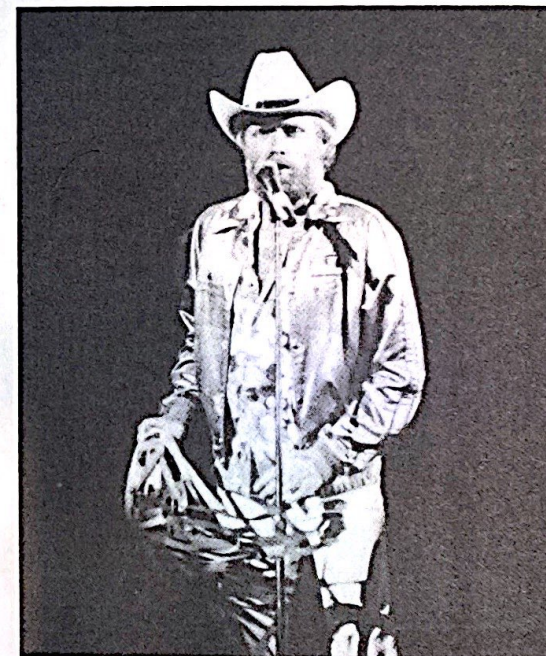
While not an imitation record, "Don't Worry Baby" is well suited to a discussion of Phil Spector influences, for he hovers above those grooves as a lingering presence. The juxtaposition of two songs, "Don't Worry Baby," and "Be My Baby," reveals a profound concept shared by their two creators; the concept of a sound and an idea. The sound: a 2-3 minute onslaught of melodic, harmonic and contrapuntal voices and instruments which appear to the ear's bottom line as one voice or sound (texture above all!). The idea: this monophonic sound must capture the soul of the American teenager. "Don't Worry Baby" was Brian's "Be My Baby." The news that he offered it to Phil for the Ronettes comes as little surprise. Brian's song even bears a great superficial resemblance to Phil's in terms of structure and key system.

As often as Brian has stated that "we just copied the sound," I simply don't hear that in his productions over the years. As a rule, and "Don't Worry Baby" follows suit, different and truly original textures have filled Beach Boy albums, with 15 Big Ones being the exception.

"Don't Worry Baby" opens with a couple of drum slaps, and then the listener is bombarded by the voices of the Beach Boys holding an F chord. Some voices must be doubled. A root F on the bass guitar produces a nervous beat underneath the melifluous vocals. The voices move slightly, shifting to a stronger emphasis on the actual F tone before finally moving to a B-flat chord. The progression is repeated. The second time around a scrappy guitar, exhorting what sounds like a C, joins the bass rhythm. One might compare and contrast this opening with a similar treatment in "Please Let Me Wonder."

As the song proceeds one is struck by the strength and poignancy of Brian's vocal. This vocal interprets a melody redolent of inventiveness and graceful beauty, with natural sounding inflections and syncopations. The song structure is AABA with all sections in the key of F. After the F/B-flat/C-7 system is established each time, development occurs as minor chords move the song into a pseudo D tonic. Important to the emotional idea in "Don't Worry Baby" is the protracted harmonic bridge which returns the song from D to F ("ahhh, ahhh"). Musically, this bridge is the perfect manifestation of Brian's love-sigh, with its dual nature of happiness and gloom.

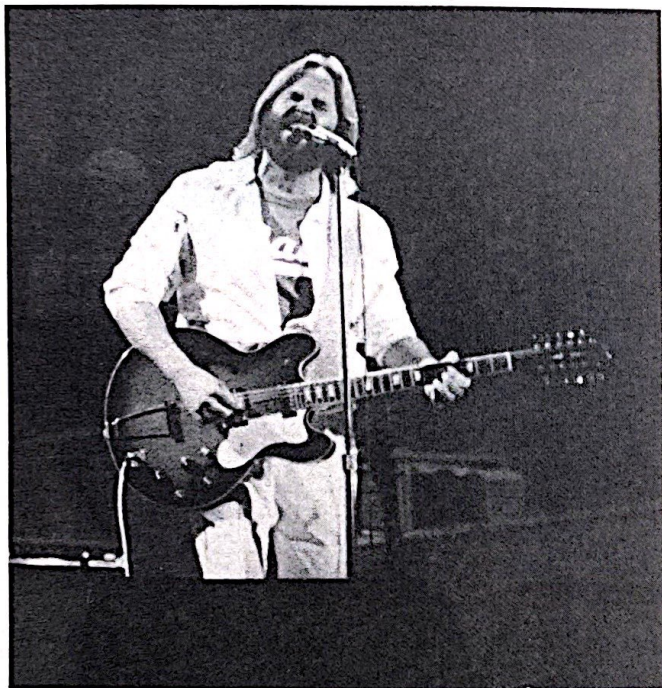
The stereo and duophonic album versions of "Don't Worry Baby" employ complete channel separation between Brian's lead vocal and the background harmonies. If you turn the left speaker off, listening to the harmonies in the right speaker will reveal the beautiful movement of the voices which back the main melody. There's more than simple harmony here. There is a sublime counterpoint. This voice goes higher, that voice enters, this voice becomes falsetto, that voice holds steady. These are the voices submerged within the adolescent psyche, constantly shifting to the beat of peer pressures, image complexes, and romantic intangibles. You can listen for them in the harmonies, or you can find them mirrored in the immediacy of Brian's rich vocal.



A surprisingly modest instrumentation underlies the big sound achieved in "Don't Worry Baby." The instrumental 'B' section employs only a bass, lonely drum beat, light guitar chords, and the original scrappy guitar bursts which seem to serve a unique emotional outlet. The production priorities include a very up-front vocal matched by the strong harmonies, many times doubled. Only after these sounds does one become aware of the guitars.

Lately, the general feeling among the record companies seems to be that "Don't Worry Baby" need not be included in greatest hits collections, although in the past it has been chosen for Endless Summer and the venerable Best of, Vol. 2. Better yet is to find the German double album entitled Best of the Beach Boys (C148-80891). Actually a complete coupling of Shut Down, Vol. 2 and Today, the quality of this import is superb. The single has fortunately stayed in print and can be found with a red label, original number, and original partner, "I Get Around." Still in mono, the single includes an extra couple of seconds at the very end not heard on the album, which reveal Brian's falsetto soaring upward very quietly.

In the spring of 1973 a chance encounter at the Beach by Dean Torrence, Bruce Johnston and Terry Melcher sparked an interest in the idea of promulgating anew the "California sound." Dean recalled the encounter in a note which accom-



panied his "Summer Means Fun" by the Legendary Masked Surfers, released soon thereafter. It is very significant that Bruce and Terry's (as 'California Music') first venture along the line of reissuing the "California Sound" was a remake of "Don't Worry Baby" (RCA 10120). As much as this remake had to be a tribute to Brian's sound and leadership, nonetheless Bruce redid the melody in a characteristically Bruce fashion. Perhaps the conscious idea was to do their own thing, knowing that Brian's genius would make itself known regardless, like a magic essence.

In this track, Bruce's proclivity for harmonic arrangement comes across as slightly cleaner and more straightforward than Brian's, although obviously and completely influenced by him. Bruce's arrangements are dense yet don't have the internal movement and creative presence that are Brian's trademark. However, this cover version breathes a new life into the contrapuntal "Don't Worry Baby..." refrain. The different voices, particularly that of Gloria Grinell, a soulful session singer, create a new emotional dimension. Bruce builds the song to a strong climax by playing his voice against hers in the final verse. Finally, much has been said about the lyric change in the second verse. Gone is the drag race anxiety, to be replaced by tasteful and benign lyrics which echo the insecurity already brought out by the first verse. Those who feel it necessary to delete this verse are oblivious to the fact that the drag race idea in effect becomes trivialized by the greater meaning of the song. In other words the basic boy-loves-girl theme transcends any structural notions of time, place or happenstance. The original words should properly be used.

It appears that California's single was not promoted and fell to the ranks of collectible tracks. On the other hand, in 1977 B.J. Thomas had a smash hit with "Don't Worry Baby," done in his very appealing country/pop style. His vocal was truer to Brian's melody, but unfortunately he also shunned the original drag race lyrics.

Donald Cunningham

Rare Tracks

Stack-O-Tracks

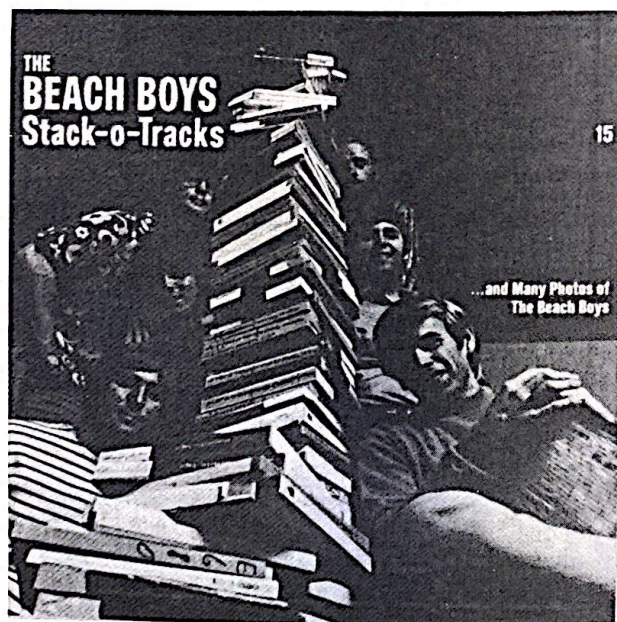
Capitol 2893 (6/'68)
Value: \$40 w/booklet

Capitol released Stack-O-Tracks in 1968 just after Friends' inauspicious debut. If Friends sold poorly, Stack-O-Tracks didn't sell at all. Capitol pulled it soon after, causing it to become the rarest of all regular-release Beach Boy albums. Stack-O-Tracks contains the actual instrumental backing to 15 of Brian's songs, along with a 16 page lyric and chord booklet. This, therefore was a unique sing-a-long, play-a-long Beach Boy album. If a Capitol big shot understood the

significance of Brian Wilson instrumental tracks back in 1968 it would come as a surprise to me. However, this is what has caused collectors and B.W. watchers to push the price up to about 40 dollars today with the booklet. Those Capitol pros didn't know what they were giving to the public! The effect of the British reissue in 1977 seems to have been one of stabilizing the original's value, but not lowering it.

With few exceptions listening to Stack-O-Tracks is an experience quite outside listening to the vocal versions. It is surprisingly listenable (well, maybe not surprisingly). Beach Boy lovers should revel in the availability of these tracks, after all, has any other group ever released such a collection? Of course it is possible that only the unique purpose and artistry of Brian's work could make such a collection musically valuable.

Since Stack-O-Tracks cuts are basically originals from which vocal tracks have been excluded, and since certain instruments were sometimes added on these vocal tracks, some instrumental parts are missing. On "Catch A Wave" handclaps are missing during the middle break. On "Wild Honey" bongo (?) drums are missing at the start of the song. The carpentry sounds from the album ending of "Do It Again" are missing. -also the talking at the beginning, for those with good hearing. "Here Today" from the generally unclear (in terms of background 'chatter') Pet Sounds, lacks that talking on Stack-O-Tracks. "Salt Lake City" is missing the 'xylophone boogie' from the vocal version.



On the other hand there is at least one case of the opposite effect. On the regular version of "Sloop John B" there is a well known acapella spot about 4/5 through the song. The Stack-O-Tracks cut provides continuous instrumentation through this section.

Little Deuce Coupe +2

(I Live For the Sun -Sunrays, Hot Rod High -Superstocks)

Capitol CL15969
Value: \$4

This 3-song 'maxi-single' was released in April 1978 in England to accompany a movie and soundtrack LP both called "Shut Down." The combination of these three tracks was fortuitous because they're all part of the family: Brian and the Boys' "Little Deuce Coupe;" father Murry and the Sunrays' "I Live For The Sun;" Gary Usher and the Superstocks' "Hot Rod High." Gary wrote the last song with Roger Christian, and it has always sounded like about four different Brian Wilson songs. "I Live For The Sun" is the best thing Murry and Rick Henn ever did with the Sunrays. Rick sounds an awful lot like Brian on the high notes, and there are some Beach Boy throwbacks in the lyrics, such as, "oh and little girls, and their brothers..."

The plot of the movie is slight. It's sort of a day at the races. The background music must be the saving grace. The following songs appear on the album soundtrack: "Scatter Shield" by the Surfaris; "Little Deuce Coupe;" "Hot Rod High;" "Pipeline" by the Chantays; "Dracula's Deuce" by the Ghouls; "Lonely Little Stocker" by the Knights; "Little Street Machine"



"Hot Rod Rog" produced by Brian Wilson; "Fun, Fun, Fun;" "Shut Down;" "Death Valley Run" by the Kickstands; "School Is A Gas" by the Superstocks; "Twin Cutouts" by Shutdown Douglas; "Little Old Lady From Transylvania" by the Ghouls; "Hot Rod U.S.A." by the Knights; "Mystic Island Drums" by the Surfaris; "A Guy Without Wheels" by the Superstocks

Notes

A set of 26 Beach Boy singles from the Capitol days will be released soon with picture covers by British EMI. Number 26, a late inclusion, will be the very rare "Pamela Jean" b/w "After The Game." Almost unobtainable until now, this is the reworking of "Car Crazy Cutie" which Brian released in 1964 as by the 'Survivors.'

In addition the World Record Club is putting together a six album set of Beach Boy songs from the Capitol days. There is a good possibility that some outside Brian Wilson productions may be included. August has been mentioned as a release date.

There is news of a California concept album entitled "Los Angeles Radio" which will be released on a new label called Freeway. It will include artists such as Phil Spector, Brian Wilson and American Spring, Flo and Eddie and more.

American promotional copies of the 12" "Here Comes The Night" include a pressing on blue vinyl. In Canada yellow promo copies exist.

The British 12" single has the long vocal version of "Here Comes the Night" on one side while the other side includes both the short vocal version and its B-side "Baby Blue."

The Dutch issues of "Here Comes The Night," both 7" and 12" are packaged in a title/art sleeve.

A bootleg of "Child of Winter" on yellow wax was recently offered in the trades.

We recently came across a 1976 British-Warners various artists album which features "Marcella." It is entitled 20 United Stars of America. (WEA K58006)

There is a possibility that Brian sang the high part on the Hondells' "You're Gonna Ride With Me," which was the B-side to "My Buddy Seat."

After picking up another copy of Pet Sounds recently, I noticed that there are two variations of the cover to the duophonic issue. One says "Duophonic, For Stereo Phonographs" at the top in yellow letters on green, while the other says "For Stereo Phonographs" in black letters on white.

Has anyone heard of this occurring with any other albums from the 'duophonic' period?

Did you ever notice that the single version of "Never Learn Not To Love" lacks the opening on the album, and employs a vocal vibrato at the end, not used on the album cut?

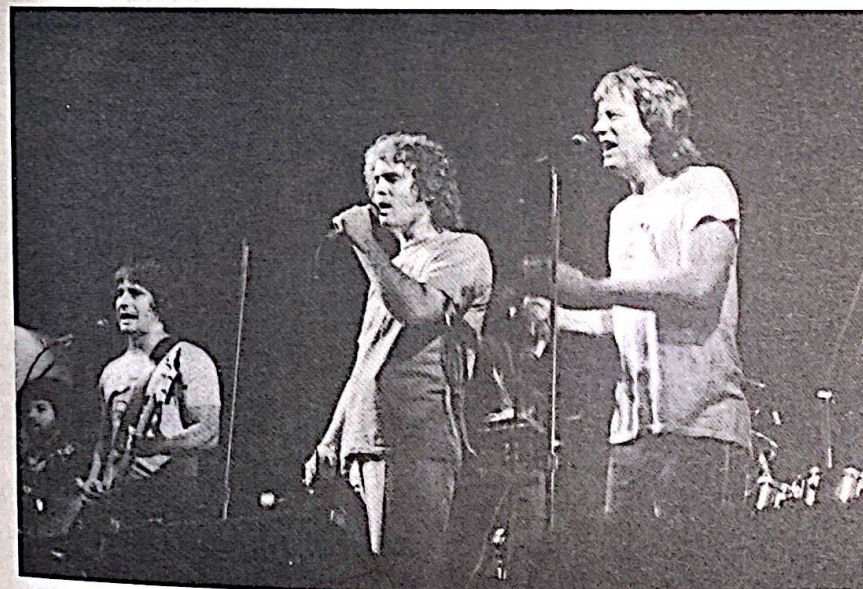
Sifting Sands

Jan & Dean In Concert

The atmosphere was casual on this warm spring night (5/9) as the crowd of about 500 waited for Jan and Dean to come on-stage at the Hard Rock Cafe in West Hartford, Conn. For Jan and Dean it would just be another stop on this first tour in years, which had been prompted by the success of the biographical movie, Dead Man's Curve.

As it turned out, we sipped beers and chatted through the local opening act while Jan and Dean were in the lobby hanging around the pin ball machines. Generally unbeknown to the crowd, Jan at one point took a stroll through the audience. When one fan did accost him Jan explained that his name was Jim somebody.

After a wait Papa Doo Run Run was introduced as the "sound behind Jan and Dean," and immediately launched into "Surfin' U.S.A." This highly polished and highly spirited quintet



ignited the New England audience with smart arrangements of "Surfin' Safari," "You're So Good To Me," along with some original songs.

After another break Papa Doo Run Run returned with those legendary masked surfers, Jan and Dean. They looked great. Not looking a day over 27, they strolled to center stage, Dean with his USC Almost Summer tee shirt, acknowledging the cheers like Steve Martin, and Jan, with a small limp, curly hair, and priceless grin.

A standing ovation for Jan and Dean is not perfunctory. You sense a wonderful feeling of compassion mixed with happiness -and this before a note has been sung. After hearing "Honolulu Lulu" the pace never slackened during "new Girl In School," "Drag City," "Little Deuce Coupe," "Baby Talk," "Linda," "Help Me Rhonda," "Sidewalk Surfin'," "Do You Wanna Dance," "Dance, Dance, Dance," "California Girls," "Surf City," "Good Vibrations," "Dead Man's Curve," "I Get Around," "Fun, Fun, Fun," "The Little Old Lady From Pasadena," and "Barbara Ann." The last two were encores.

Dean would sometimes push his shoulders toward the microphone like Mike Love, and at one point was playing a tambourine with colored streamers, again like Mike. He generally took the high parts of songs, although his voice was not very pronounced in the mix. Jan smoothly sang the lower parts as in, "Li, li, li-li-li, li-li-li-li, Linda." He would move back at times, pretending to 'jam' with the bass player, always keeping that disarming grin. Frequently Papa Doo Run Run would take over the lead vocal, as if to rest Jan or Dean. The harmonies were strong, thanks to Papa Doo Run Run, and overall the sound had few holes in it.

A. Popinchalk

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